THEATRICAL AMUSEMENTS.

A NEW HOUSE TO BE OPENED AND THREE NEW PLAYS ACTED.

Herne's "Sag Harbor" for the Outset at the Republic-"The Belle of Bohemia," by Militon Dollars," by Hobart, Harrison and Sloane, at the New York-All the Bills. Three new plays will be produced in Broad-

way this week, and each has taken a separate night for its first hearing. Monday belongs to Casino, where an extravaganza called "The Belle of Boheraia" will be given. Harry B. Smith has written the words and Ludwig Englander the music. Rather more of plot and coherency is said to have been simed at than in most pieces at this house. Sam Bernard will enact a Coney Island tintype taker, so closely resembling a brewer that he is mistaken for him and occupies his Newport vilia. Dick Bernard will take this counterpart, and out of this likeness fun is expected. The wives of these men are stage women, one a soubrette impersonating Virginia Earle and the other a Spanish dancer, Marie Dainton, who comes with a London reputation for charm of person and ability as a mimic. Other parts will be mon, Irene Bentley, Zella Frank, Trixie

undertaken by Anna Laughlin, D. L. Don, P. F. Nicholson, Jr., James A. Furey, Sol Sol-Frigunza, Susan Drake and Ruby Reid. The play is in two acts, the first in Coney Island and the second in two parts, of Newport and in Switzerland.

Tuesday night's play will be an extravaganza also, and at another house of galety, the New York. "A Million Dollars" has been postponed almost from week to week since last spring, and now we are promised something worth the walling for. The New York has, set a high standard in spectacular pieces, and expectation of something finer than before seems almost impossible of fulfilment. A good deal of plot has been supplied by George

Hobart and Louis Harrison, and of music by A. Baldwin Sloane. The piece satirizes metropolitan modish society, and is about an involved estate. The persons mixed up in it are Cora Tanner as a professional adventuress. Nat Wills as of Sing Sing, '00, Josie Sadler as a German housekeeper, Ida Hawley as a young American millionairess, Ignacio Martinetti as an Avenue A barber, Joe Ott as a Philippine prince and Joseph Sparks as an Irish emigrant. The scenes are about New York, and the humor is metropolitan, though promised to be free from vulgarity. There will be three ballets, one representing all the nations

Seekers for new dramatic seriousness will have to wait until Wednesday, when they can find it at the opening of a new theatre. This house is the Republic, built by Oscar Hammerstein and to be managed by him. The first play will be "Sag Harbor," of which James A Herne is the author and chief actor. His drama of "Shore Acres" was much admired by many, and the newer piece is said to have been written on the same lines, though by no means imitatively. Mr. Herne has taken for his scene the little old town of Sag Harbor. and some of the characters he has sketched from life. The sentimental interest is in two young men who love the same girl. There are other affairs though, and the piece is said to be almost all in a naturalistic comedy vein As in "Shore Acres," a real dinner is cooked and served. The light and shade that falls on the persons of the play are described as being cast by wholly reasonable occurrences, whether pathetically or comically so. Mr. Herne will play the central part, and his daughters will appear more conspicuously than ever before in New York. Chrystal and Julie Herne will have the principal young girl parts, and Lionel Barrymore will be one of the youthful lovers.

The last opening of a theatre for the season will be on the week's last night, when the Irving Place will start a series of German productions. The fact that Heinrich Conried is again there assures a continuation of the former good artistic standard. The first production will be a comedy by Skowronnek called "Der Tungenhof," preceded by a new short place. This bill will be alternated during the following week with Goethe's "Egmont." Beethoven's music for this will be used, and two of the stock npany's new actors will make their American debut in it. They are Heding Lange and Otto | Street variety folk will hold all the headlines

changes are made was enlarged by one last | Gertrude Haynes and her stage full of choir boys night when "The Rounders" was revived at the Harlem Opera House It will stay until next

Harlem Opera House It will stay until next Saturday. Thomas Q Seabrooke was again the Irish pasha and his performance was truly comical. The other actors were new in their parts, but did well Particularly commendable were Irene Perry and William T. Terriss in light comedy roles. Bertha Waltsinger's voice was as clear and strong as ever.

The change at the Grand Opera House tomorrow will bring "The Dairy Farm" for a short term. This is remembered as a rural play, noisy in its claims to exceptional purity, but nevertheless a good entertainment Since its stay of two months at the Fourteenth Street last winter, it has had a whole summer in Chicago. It was hailed there almost enthusiastically.

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The Greenwall stock company, at the American, will revive "The Charity Ball" for nine performances. Raiph Stuart and Georgia Welles have shown what they can do as the ministeral hero and his loving little sister, and Mary Hampton has also aspeared as the heroine, although not in New York. The untried ones will be Frank E. Camp, Thomas J. Keogh, Isabelle Evasson, Julia Blanc, E. I. Snader and Herman Sheldon, who will have the other provinent parts.

The Donnelly stock company at the Murray Hill will revive "The Moth and the Flame for the usual twelve performances this week. The players will have good opportunities in the well-drawn characters of this drama Dorothy Donnelly and William Bramwell will be well placed in the Shannon and Keleev parts, and Rose Stuart should be a dushing successor to Mrs. LeMoyne. Mrs. Thomas Barry will make her first appearance this season. William Redmond, Charles Waldron, Thomas Coleman and Laura Hone Crews will also be in the cast.

The first of the prize-fighter actors to come to town this season will be Terry McGovern, who will be the hero in this week's Star melodrama.

The melodrama at the Third Avenue will be "The Span of Life."

to have changes soon. This is the last week of "The Rose of Persia" at Daly's. The next thing there will be "San Toy," which was produced at Daly's in London as a successor to "The Geisha" and "A Greek Slave." As in the former piece, when acted here, James Powers will appear as a comical Chineman. Marie Celeste and Minnie Ashley will be the

of Eliza" at the Garrick That farce is not only really funny in itself, but it gives Louis Mann and Clara Lieman the best chances they have yet had. The actress has shown dramatic ability that few believed she possessed. William H. Crane will come next at the Garrick in the title part of "David Harum". Saturday micht will end Edward H. Sothern's termatic fewards in the Cartes of the control of the c

term at the Garden in Hamlet." He will make a short four in the trazedy, and in the winter come to the Knickerbooler with a modern more it ely not till a year from now. It will be "Much Ado About Nothing." Benedick in Beatries are characters in which one can maxine Mr. and Mrs. Sothern shining brillarity. "Hamlet" will be followed at the large of the many "Henry V." in which Richard lansfeld will be the chief actor. "Farewells must be said to James K. Hackett ad "The Pride of Jennico" this week. The tar and the play will go on a tour possibly of appearing in New York again this soason young to the Harlem Opera House. Berthal alland will continue as the heroing in which partice has been much praised. A week from the partice of the many plays that will complete their ew York encagements on Saturday right feffrst to be put on this season is "The Parish riest," at the Fourteenth Street. Danied ally has been acting in that a menth now ad will take it throughout the country. The

Cowell LeMoyne to New York as a star. Her Bandy, the Masons, Fields and Ward, Bartilino

Cowell LeMoyne to New York as a star. Her art and her personality have been admired here and so she will not come to us as a stranger, but merely in a new capacity.

The Broadway is another theatre that has only a short time left for its current play. A fortnight hence Ben Hur' will leave New York, where it has been almost a year, including a summer's vacation. The next play at the Broadway will be "Marcelle," in which Blanche Walsh Walsh will be "Marcelle," in which Blanche Walsh will be the principal. Although she has figured as a star for more than a year, she has never shone as such in Broadway. However, the line is finely drawn and her position was secure as a foremost leading woman.

While so many theatres are arranging for changes, the Lyceum is going to trouble to continue the run of the one it has. Annie Russell and "A Royai Family" were booked for only two months in New York, but they have met with such unquestionable success that the length of their stay must surely be doubled. The mid-week matiness will be resumed on Thursday, which is the odd day set for them at the Lyceum, as heretofore.

Another theatre that will resume its mid week alternoon performances is the Empire. "Richard Carvel" seems to please the frequenters of that fashionable house, and particularly at the matiness is it popular, John Drew has a great following among women. His art is by no means limited to dress suit parts, as some try to think. He does his excellent reputation no injury by his romanicism in "Richard Carvel."

A player who is holding up a good professional reputation is Mr. Drew s former leading actress, isabel Irving. Her performance of the much-married girl in "The Husbands of the much-married girl in The Husbands of the much-married

arly those who may have been influenced by the newstapers to come to see the enter-aliament. They have read these things in adapted and we pay royalties for this are copyrighted and we pay royalties for this tory matter it seems to me that it is not rejectly an equitable arrangement. In addition to this the 'small fry' of vaudeville performers, the denoted upon their memories for their vit, do not hesitate to appropriate these published sayings and use them outside of New York almost immediately. The consequence is, four we get to these cities at the conclusion of our runs here, we are accused of springing." our runs here, we are accused of springing' d'gags' and jokes. We have managed to rotect our songs in recent years by convrigit, ad can protect the subject matter to some and can protect the subject matter to some extent, but the newspapers are making this a very difficult task, and I think I voice the general sentiment of producers of this line of entertainment when I express the wish that newspapers would refrain from doing this sort of thing. The importance of copyright must be apparent to them, as they copyright most of their own matter."

tertainment when I express the wish hat newspaners would refrain from doing this sort of thing. The importance of copyright must be apparent to them, as they copyright most of their own matter."

Continuous vaudeville bills for this week promise liveliness. At Proctor's Twenty-third Street variety folk will hold all the headlines in the printed bills. First will be Julie Mackey, who has recently returned from abroad, bringing a budget of unfamiliar songs. Next are Gertrude Haynes and her stage full of choir boys. Smith and Campbell, two rapid swappers of jokes, are also put toward the top. Lesser Ottbert Carl Emmerich will have the title part and Ada Merito will be in it.

The number of open theatres where weekly in the printed bills. First will be Julie Mackey, who has recently returned from abroad, bring-ing a budget of unfamiliar songs. Next are astrumentalists: Jane Courthope and companions, in a comedictia: Terry and Elmer, vocalists and dancers: the Bards, acrobats: Flora, a wire expert, and Mason and Frances, a sketch pair. Ten hours of vaudeville concert here to-day will engage Joe Hart, Carrie De Mar, Josephine Gassman, Harry Watson and Press Eldridge among others.

Marshall P. Wilder, who is now confirmed in continuous show ways, will be monologist.

Marshall P Wilder, who is now confirmed in continuous show ways, will be monologist for Proctor's Fifth Avenue Lizzie B Raymond, a stalwart vocalist, will be ready at each of her two daily appearances to throw down hard as many sones as her hearers demand. The dramatic half hour will be filled by "Supper for Two," with Bert Coote as the centre of attention. Other specialties will be the instrumentalism of the Frasettis, dialect fun from Rae and Brosche, gymnastics for Silvern and Emerie, vocalism for Hamilton Hill and a musical inning for Morton and Elliot. Starting at 2 o'clock this afternoon the continuous variety concert emplo, ing Robert Hilliard, Charley Case, Gertrude Has nes, Emma Carus and Howard and Bland will last till the usual evening hour of closing.

Music of various sorts will be offered by the conscicuous contributors at Proctor's Palace. Joseph Hart and Carrie De Mar will use a needium that has just enough of dialogue to country.

Joseph Hart and Carrie be Mar will use a medium that has Jist enough of dialogue to count as a one-act variety farce, but it carries several songs for each. Then Josephiae Gassman is one of the vocalists who employs negro youngsters as assistants, and the Harneys, who are three have each a "ray-lime" ditty. Last of the "headliners" is A. L. Guille, a tenor who comes to vaudeville from grand opera. A sketch for the Davenports, exercises on flying rings by Ernest Nizarras, tricks by Burke's dogs and a mondogue from Max Ritter will fill other numbers. Anelia Summerville, Carta and Mirtziana, Patrice, John D. Gilbert and the Goldens will be leaders in to-day's concert bill.

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Two pretty short plays will be included in the programmes at Proctor's 125th Street. The newer, "The tirl in the Moon," is a spectacular affair in which Patrice is an alluring maid who comes down from the moon to woo a backward summer man. The other is Robert Hilliard's dramatization of a Richard Harding Davis story. It has proven sufficiently pleasing to have gone the vaudeville rounds several times. Among the specialty folk will be Emma Carus, as deep-toned vocalist Gypzena and Roma, dancers: Herbert and Willing and Stinson and Merton, sketch pairs, and Alexander Heinfl. a violoncellist. Motion photographs constitute a weekly feature here as at the other continuous show theatres. Smith and Campbell, Bert Coote, A. L. Guille, Silvern and Emerle and the Harneys will be some of those here

and the Harneys will be some of those here to-day.

Two short farces will be played at Keith's. "Cantain Impudence" will engage the Royles and "Our Honeymoon" will fall to John C. Bree and Sally Cohen. They the Elimores will have a sketch by George M. Cohan entitled "The Dangerous Mrs. Delancy." Elemor Falk, with her squad of chorus women will be the only hold-over. Others Ilsted are Alice Pierce, a mimic; the Sankeys, acrobats; the Winterses in a musical sketch and Frank and Don.

Pastor's will have the Murphys as its first sketch pair with George C. Davis. Howard Thurston and the Tohins in conspicuous places. Others retained are the Hills. Hendrix and Pressort Hart and Verona, Allaire and Gaudrau, Rado and Bertram, Lyons and Crowley. Doc Armstrong and May Mooney. To-night the White Rats will perform in aid of Galveston sufferers.

An uniscally interesting half hour of sleight.

has been acting in that a month now all take it throughout the country. The belay at the Fourteentic Street will be days a week. Koster & Bial's has a long roster of specialists of whom a large share are distinctly as a core, and will be nearly a score, and only one of them will be nearly a score, and only one of them will be nearly a score, and only one of them s leaders.

Oliva fortnight remains for Otis Skinner to lay at Wallack's He will continue to act a Prince Otto," which is a good example the next production at Wallack's will be "The freate! Thing in the World," a drama of Interest of Science 1. Thing in the World, a drama of Interest of Science 2. It will introduce Sarah and Birbeck, Maddox and Wayne, Hayes and Interest of Science 2. It will introduce Sarah

and Amelia Bassignama. All the performers held here last week will be heard in each of to-day i Concert bills.

Hurtig & Seamon's will have Hurry Mills and assistant players in a converted Hurry Mills.

oncert bills
Hurtig & Seamon's will have Hurry Mills
and assistant players in a one-act farce, and
retains Press Eldridge, Favor and Sinclair,
Lanton and McIntyre, Cushman and Holcomb
and Imogene Comer as specialists.
The Dainty Duchess troupe of female burlesquers will come to the Dewey to-morrow.
Letta Meredith, Monroe and Mack and the
Harveys are some of its specialists. The first
of this season's vandaville concerts here comes
to-night. It will engage Canfield and Carleton, George Fuller Golden, the Westons and
other specialists hirred for the one performance.
The summer season of aerial entertainment
in the Cherry Blosson Grove will end with
to-night's performance. It may be reorened
in a few weeks as a winter garden. To-wight's
vaudeville show will have for its leaders Cook
and Sonora, Nat M Wills, Pat Rooney, DeWitt
and Burns, the Colinis, Mayme Gehrue and
the Corbett-McCoy fight pictures.

MUSIC AND MUSICIANS.

One of the features of the first performance of "Faust" by the Metropolitan and English Opera Company a week from Monday night will be the restoration of the Brocken scene omitted from recent performances of the opera. It was usually given during the German seasons at the Metropolitan. Selma Kronold has been added to the company, which now includes following singers: Ingeborg Ballstrom, Mae Cressy, Rita Elandi, Grace Golden, Josephine Ludwig, Zelie de Lussan, Elsa Marny, onire Meisslinger, Frieda Stender, Phoebe Strakosch, Minnie Tracey, Barron Berthald, Francis J. Boyle, Philip Brozel, Forrest Carr, Lloyd D'Aubigne, Harry Davies, Harry Hanlin, Homer Lind, Wilham Mertens, Chauncey
Moore, William Pauli, Lempriere Pringle,
Wilham Pruette, Francis Rogers, Joseph F.
Sheehan, Lesile Walker, William W. Wegener
and Clarence Whitehill. The chorus of eightyfive voices will be made up wholly of American singers. Clarence Whitehill, who is to
sing Mephistopheies on the opening night, is
said to be the first American that ever sang
in the company at the Opera Comique. This,
of course, means the only man, as an number
of American women have appeared there. Mr.
Whitehill made his debut in 1885 at Brussels,
Whitehill made his debut in 1885 at Brussels,
Lots of com-ly women are shown in costumes

Dames! Frohman and John Drew, much is naturally looked for in her. To say that in this play she stands on an equal artistic footing that in this play she stands on an equal artistic footing that is a construction of the constr

Women are entering the field of musical en-ter rise, more frequently every day. Mrs. Louise Kaitenborn successfully conducts the business of her husband's orchestra and Mrs. Norma Knupfel is going to bring to this country in March, for a two months tour, Hans Winter-stein of Leipsic and his Philarmonic orchestra which has existed successfully in Leipsic for eight years. Herr Winterstein has played with success in Russia and other countries. His archestra includes account in

Ellen Gulbanson has been engaged as dramatic soprano of the Berlin Opera House. Milka of any great wrong, but we could have little Ternina declined the place before coming to this country. Karl Nebe is the new barytone engaged for the company, who recently appeared there for the first time as Alberich in Das Rheingold." He is the son of an actor, and has appeared in London, Bayreuth and Brussels. Karl Somer, the barytone who sang

Brussels Karl Somer, the barytone who san here five years ago with the Damrosch con pany, recently had the mixed pleasure of read ist become a member of the opera company a Gustay Mahler is to take the Vienna Philhar Gustav Mahler is to take the Vienna Philharmonic Orchestra to London hext season. He was heard there first as an opera conductor under the management of Sir Augustus Harris. Lilli Lehmann. Nyrman-Neruda, Clotilde Kleeburg, Anton Van Booy, Eugene Ysaye and Henri Marteau are to be among the soloists at the Berlin Philharmonic trits winter "Jean de Lothring," "by Joncières," which has not been heard in Berlin for twelve years, is soon to be revived there. So is Offenbach's "Les Contes d'Hoffman" Puccini's "Manon" will also be given The Massenet opera of the same name is still unknown there, but will probably be given during October by Mme Sembrich and her company.

Giacomo Puccini is not writing an opera t be based on the life of Marie Antoinette and will complete his setting of "Mme. Butterfly before beginning any new work. He never thought of the Marie Antoinette idea and has been anxious to find another libretto of the same period as "La Boheme" with the same general character. He had thought of making country as "The Abbe's Temptation." Leoncavallo had thought of using the same work,

Bon

Cleans and removes that unwholesome odor from refrigerators or sinks. Polishes the nickel on stoves, plumbing, etc., or the copper on boilers. THE RANGE OF THE DRAMA.

TO SHAKESPEARE AND DOWN TO THE ROGERS BROTHERS. Points in the Fresh Productions on Our Stage Last Week-"Hamlet" for a Classic Tragedy

and "Caleb West" for a Modern Sea Play

A Booth Performance Remembered.

The range of fresh production on our stage last week was from the extremes of William Shakespeare's "Hamlet" to John J. McNally's "The Rogers Brothers in Central Park." No pride was to be seen in the audiences at the classic tragedy, nor humility in those at the song-and-dance extravaganza. Many people went to both shows, and enjoyed one no less than the other. This is not a city of theatrical prejudices. It likes to be entertained variously. It does not lack in appreciation of the most intellectual entertainment, and it likes also to be diverted without having to think about it. Gus and Max Rogers make felks laugh and that is all. Their jokes and antics distract your mind from care and trouble, or "Walpurgis Night Revels," which have been | but do not distress it in any way. If you think of them at all after quitting the Victoria Theatre, perhaps it is to wonder how they amused you so. What more are they than two grotesque Germans who speak dialogues of such jests as the comic weeklies are full of, sing dittles of the kind that vaudeville abounds in, and dance with a limber vim which is not inimitable? The complete answer is not that their matter is mostly new, that they are exceptionably good singers and that their antice are largely original. What accounts for their Lots of com-ly women are shown in costumes that do not choke them as singers nor clog them as dancers. There is a set of active comedians, male and female, so that the Rogerses themselves are by no means continuous, and there is no quiet minute in sound or sight during the whole affair. As to its rating in art and morals, there is nothing in "The Rogers Brothers in Central Park" to call for any renewed discussion. It is a typical Victoria extravaganza. "I've got a dog that growls, a parrot that

cusses and a cat that stays out nights," says one of the three countrywomen in "Caleb West" s at the Manhattan, "so why should I get married?" This trio provides much of the humor that the new play contains. Kate Wilson's whine fits well enough into the sentiment of the sea captain's wife, and her personality is exactly right. Ada Gilman is a spinster school teacher, rather tender in nature but entirely prim in aspect, save for a little touch of coquetry in the arrangement of her hair, and in love with a country bumpkin who wood her diffidently. Her slim little figure in the plain brown frock is rather pathetic, and she is appropriately the first of the village women to forgive her old pupil for starting to run away. Emily Wakeman is a type of old maid Her long neck rises out of a stiff white collar, and her heavy chin is held high while she sniffs at the humanity which does not rise to her standard of morals. Any actress courageous enough to make herself look as Miss Wakeman does ought to get good wazes. A more unattractive creature has not been seen since Sis Hopkins came into view. "Caleb West" has a heroine who comes as perilously near the brink of disaster as some of the women of recent London comedy do, but she does it sentimentally and tearfully, not with the flippancy and cynicism of the London ladies Moreover, she returns to her husband after having gone no further than Greenport. only a short sail from his home. In F. Hopkinson Smith's novel, from which the play is taken, the fault of the wife is more serious. Michael Morton has returned her to her hus band with no greater sin than weakness to answer for, and the audience finds her rather an object of sympathy than the wanton she would be regarded if her exploit had not failed of purpose. May Buckley's appearance is so that the crime she might have committed is lost sight of. The audience regards her as a young wife suffering from some vague fault of her own and fully deserving to be taken back to her husband's home. The stages by by all the village except one spinster, are interesting when we are aware of her innocence toleration if she behaved as she does in the book. It is almost a principle of the theatre in English-speaking countries that no woman must be given to one man from the arms of another, and least of all from a seducer. That situation is less repugnant to foreign audiences, but it never finds acceptance here. So Mr. Morton was wise in clearing the heroine

It is the ghost of Edwin Booth that the American actor is really afraid of while simulating Hamlet's awe of a paternal apparition. His dread is that the audience will, in its mind's eve, see the dead tragedian accompany the live one through the play, belittling the new performance with memories of the old one, and nullifying present merits with exaggerated views of those of the past. But it is already a dozen years since Booth played Hamlet brilliantly for the last time. That was when the empty purse of Lester Wallack was filled by some of his contemporaneous managers and actors through a memorable entertainment at the Metropolitan Opera House. Booth had become an oldish man too soon. He had encountered reverses of fortune and fame, and they seemed to have tired him of the stage, for his acting had become slow and tame by contrast with what it had been. But this was a rousing occasion for all concerned in it. Modjeska was an Ophelia unforgettable for gentle pathos and thrilling frenzy. Lawrence Barrett intoned the Ghost's revelations impressively in the old-fashioned way. Joseph Jefferson's dryly humorous personality gave a novelty to the First Gravedigger, while the unction of William J. Florence was a contrast in the Second Gravedigger. Frank Mayo developed all that is in King Claudius, and had Gertrude Kellogg for a Queen. John Gilbert was the Polonius, Eben Plympton the Lacries, John A. Lane the Horatio, Joseph Wheelock the First Actor, and Rose Coghlan the Player Queen. The importance of Guildenstern and Rosencranz was lifted by Lawrence Hanley and Charles Hanford, while Herbert Kelcey and Edwin H. Vanderfelt were paired as Bernardo and Marcellus. The others in this remarkable cast were Frank Mordaunt, Harry Edwards, Milnes Levick and Charles Koehler Truth to tell, several members of the company were strangely disappointing. Mr. Gilbert, who had played old men alto-gether since his start on the stage, was ineffectual with the role of Polonius to a degree which his fame as a Sir Peter Teazle and a Sir Anthony Absolute made all the more astonishing. But the majority sustained their reputations, and especially delightful art were the scenes involving Booth and Modjeska. In-

tions, and especially delightful art were the scenes involving Booth and Modjeska. Incited by such stage companionship and by the presence of an audience unusual in size and character, the tragedian rose to the great occasion.

To write critically of Edward H. Sothern's first Hamlet, in connection with Booth's last, would be unfair and unprofitable. It would be worth while and equitable to compare his achievement last Monday night at the Garden years ago, but the records of that event are not sufficiently descriptive and the recollection of eye-witnesses would scarcely be trustworthy. It is sure, however, that Booth was not at once accepted with unanimity as an ideal Hamlet. His greatness in the part seems to have been a growth. Sothern has received more of printed approval at the outset than Booth did, and more of encouragement to improve an already excellent portrayal. The points left for further consideration in his

performance at the Garden are those of innovation not affecting the general result appreciably. Kisses are the most striking of the things put into the play by Mr. Sothern. He presses his lips many times to the miniature of his father, the tablet on which he writes his belief that a man may smile and be a villain. the hilt of the sword on which he and the soldiers swear secrecy about the opposition, the hands of his mother while upbraiding her and the hair and face of his sweetheart while denouncing her. These demonstrations are meant to denote the quality of affection. This is a weeping as well as a kissing Hamlet, and at sev eral junctures tears and sobs are inroduced. These undoubtedly humanize the characters and that purpose may be of more value than the loss of dignity which they entail. In this line of endeavor to make the rôle heartfelt is the strong expression given, by means of by-play, to Hamlet's love of Ophelia His behavior toward her is always that of an ardent lover, whose final denunciation is no an outbreak of actual or feigned lunacy, but of resentment at her lie as to the whereabouts of her father. This elimination of the idea that the man's mind did become insanely morbid is of course, not original with Mr. Sothern, but he is the first, so far as the writer knows, to turn the bitter assignment of the maiden to a nunner; into such a disclosure of passionate regard as would lead more naturally to wedlock Whatever may be thought of this amatory departure from traditional usage, it is one o the things that will popularize the actor without hurting much if any artistic esteem of him None of the other originations in the business of this Hamlet is of much account, although most of them are ingenious and only a few Mr. Sothern throws himself are indiscreet. on the ground after his meeting with the Ghost and utters a cry of grief and He springs up from horror. dejection into threatening rage in his first interview with the King and later draws a sword on him at a time when the text suggests no such thing. He is less tolerant than angry with Rosencranz and Guildenstern. He begins to write with a furiously fast pencil, after the departure of the players, the lines which are to be put into their tragedy. He makes unprecedentedly frequent use of the pictures of his father and his uncle worn by himself and others. He has the Queen become hysterical under his condemnation, and he follows her about the room as she retreats from him. He seizes his uncle exultantly at the end of the mimic murder by the mummers as though about to kill him on the spot. He makes much of the duel with Laertes, and of the change of swords, and he has his own lifeless body placed by Horatio on the throne from which Claudius has tumbled. By these and other devices Mr. Sothern imparts activity to "Hamlet." Sometimes they delay a curtain which we have been accustomed to see fall at once upon a culminating speech, and sometimes they are

ducive to the success which has unquestionably Mr. Sothern is generally most respectful of the text. When a choice of readings has to be made, be is conservative, and he indulges no verbal affectations of his own. In deciding what to exclude in the necessary compression within four hours he follows precedent in the main, although more of the matter than usual is used. The one point on which his judgment must be reversed upon appeal to Shakespearean scholars, is where be presumes to edit "flamlet," not in an obscure or disputed pass ge, but by cutting out a clear and distinct incident and interjecting some of its purport later. This the text. When a choice of readings has to be interjecting some of its purport later. This s the intrusion of the Prince upon the prayer of the King, his impulse to slay the murderer at once, and his decision not to do so lest he may send a forgiven soul to heaven instead of an unrepentant one to hell. By omitting that part of the otherwise retained scene of the dramatically valueless, Mr. Sothern commits an offence of impertinence. His efforts to win syn pathy to a character manifestly meant by is creator to be an avenger, should be controlled by respect. Shakespeare may be curtailed grower in an actor to conclude that Hamlet, as his creator assassination, because it would not, if done then doom the victim to eternal torture. Mr. Sothern should restore that incident, and contritely beg Shakespeare's pardon for ever having

soldly theatric illustrations of text which we

have been inclined to regard as all-sufficient

by itself. But they are all interesting and con-

NAVAL AND MILITARY NOTES.

The prize-firing returns of the British Navy or last year have been issued recently. The first part of the report deals with the battleships carrying the largest caliber guns afoat those of from 13.5-inch to 16.25-inch. Thirteen such ships took part in the firing which was at ranges varying from 1,400 to 2,000 yards, passing the targets at the uniform rate of speed of eight knots. The average of hits was 33 per cent. Of hattleships carrying 12-inch guns eleven took part in the practice. The results were identical with the firing from the larger caliber guns, 23 per cent. The best firing was camper guns, 33 per cent. The best firing was done by one of the battleships on the China station and the worst by ships in the Channel Squadron. Five battleships armed with 10-inch guns made a record of 35 per cent, of hits, Of cruisers and battleships armed with 9.2-inch and 8-inch guns, fourteen competed, with an average result of 32 arms controlled. and sinch guns, fourteen competed, with an average result of \$3 per cent. These results are conferred disappointing, as it was hoped the newer and quicker firing guns would have shown better firing than the older and larger caliber guns. The firing with the 6-inch quick firing guns at a limit of 1,600 yards in a run of six minutes duration at speed rising to twelve knots, was 28 per cent., which again was not considered entirely satisfactory. The firing on gunboats and sloops armed with the quickfiring 5-inch and 4-inch guns worked out at eight shots a gun in six minutes and the number of hits for the 130 guns fired was 2.6 a gun. The trials of the 4.7-inch and 4.2-inch quickfirers at between 1,400 and 1,600 yards at twelve knots speed gave 10.55 shots a gun in six minutes and 3.63 a gun of hits; an improvement on the previous year.

The two British cruisers Isis and Dido that were suddenly ordered to China from the Mediterranean in June last made the Journey out in 22 days, 7 hours from Malta, including the in 22 days, 7 hours from Maid, including the time going through the Suez Canal, and three stoppages for coaling. They left Maita to-gether and reached Hong Kong within six hours of each other, the Isis arriving first. Their actual sea speed during the voyage of 500 miles was 16.3 knots per hour.

The details of the reorganization of the French Superior Council of the Navy have just been made public. The members are appointed for two years, but may be continued. They may, under instruction of the Minister of Marine, make inspections at the ports and Marine, make inspections at the ports and other naval establishments, as also of the squadrons and divisions at home and abroad. They will possess the widest powers and be the delegates of the Minister, and within the limits of their duties will have equal rank among themselves, with authority over all other officers. In case of a concentration of squadrons, any member of the Council may be appointed to supreme command. Every law, decree, order or regulation upon which the advice of the Council has been taken will be preceded by a new formula. "The Superior Council of the Navy having been heard:" but the Minister, who will alone be responsible, will not be bound by the advice of the Council.



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WHY SIBLEY "FLOPPED."

The Congressman Tells Eloquently Why He Can't Vote Again for Bryan. From a Speech by the Hon. Joseph Crocker Sibley at

Bradford, Pa. You charge me with changed opinions. This is true. Each day of life differs from any day preceding. The man who stands still or harks back to the dead past will be left in the rear

> New oceasions teach new duties: Time makes ancient good uncouth; They must onward still and upward Who would keep abreast of truth.

You charge me with being a flopper. Yes, I guess that is so. If a flopper may properly be defined as one who did not know it all yesterday, is wiser to-day and aims for progress to-morrow, then I am a flopper. If a flopper is one who finds a position of yesterday untenable to-day, positively wrong to-morrow, then if seeking to leave the untenable position, the occupation of which would stultify my intelligence, warp my conscience, and work an injury to my fellows, then you may define me as a flopper. If looking at the present and trust- The price of liberty was millions. Month after ing for a grander future, rather than facing backward to fan the smouldering embers of the past, constitutes one as flopper, please enumerate me as such.

Whenever I see men who have been working for \$1 a day able to earn \$2 when the man who earned \$2 can have the opportunity to earn \$3, I will flop as often as it may be necessary to help that condition, for that man to continue. When from 1893 to 1896 47 per cent. of the wage earners of this country were unemployed or working on short hours, and to-day only three-eighths of 1 per cent of the wage earners are unemployed. I will flop to help these men employed, whenever and wherever it is de-

and with the assured certainty that, with the President's policy maintained, those exports will within six years reach more than one thousand millions of dollars annually, thereby requiring double the workshops of the present, and affording double the present opportunity for honest labor and honest capital to meet with substantial recompense, I will flop, and flop until I can be right side up in line with that policy?

that policy. When a pound of wool brings the farmer 30 cents to-day instead of 17 cents, and when his sheep, that were only salable at \$1 a head in 1836, are worth to-day \$3 to \$4 per head. I will flop whenever it is required for me to do so to help maintain that condition for the wool-

by respect. Shakespeare may be curtailed and transposed to suit the exigencies of our stage, but, surely, it is inexcusably audacious in an actor to conclude that Hamlet as his creator.

Administration, 1 will flop to help the cotton

JOLIET'S MILLIONAIRE CONVICT. Confessed Forgery in Order to Appear as

Heir to His Father's Millions. From the Chicago Inter Ocean.

In a cell at the Joliet Penifentiary, the son of former high official of Illinois impatiently awaits the time for his release from prison and makes plans for the spending of the \$2,000,000 of which he is the possessor. If it had no been for the fortune William C. Cuthbert would not be a convict, for he had been a cce sful is eluding the officers of the law, who want it im to answer an indictment for forcers and he surrendered himself in order to claim the ba

bona za that was his inheritance. Cuthbert had the choic - between roverty and wealth, but he had to sacrifice his lib rty in order to procure the millions that belong to him. For nearly two years he debated ! a question whether to relinquish \$2,000,000 and thus to escape the shame and disgrace of he no a convict, or to serve a term in the penitentiary accept the discomforts and the hum list ons of prison life, and ultimately only y h month he weighed the matter in his mind Life as a fugitive from justice had its drawbacks however, and one day last summer Cuth ort walked into the Criminal Court and confe sed to the crime of for ging a check on the West Side bank of Hinckley & Tilden. H. was sent to the penitentiary on an indeterminate sentence, but by good behavior the

prisoner ho es for release af er wo years. Cu hbert has had a life full of ch ng . It has had its pleasant side, but the record of his forty years contains many dark pages. The son of an Illinois pioneer, he was accustomed to wealth in his youth. His father, old Gen. Cuttibert, was a promoter, a speculator and a politician in the days when there were great onportunities to make money in the West. I or :june played strange tricks with the pio ear, who was wealthy one day and poor the rest Gen. Cuthbert travelled through all the Western States. He inv sted in mines, he bought cattle ranches, he started town sites. Wherever he went he took his only son, a handsome boy, who was quick to become familiar with all the vices of the times. In mining camps and in boom

ci ies the youth learned to drink and to play taro, and to shoot. When his father was successful in some new venture the boy had plenty of money, which he spent like a prince. He treated whole camps He played poker with a reckles ness that made the professional gamblers hold their breath. Money had no value to him, except that it was

Money had no value to him, except that it was something to be spent as quickly as possible. When young Cuthbert came to Chicago his companions were the most reckless that the saloons and the level could furnish.

In the height of his fortune, Gen. Cuthbert became a power in politics. He was a shrewd man and he was so no known as the counsellor of governors and adviser of party leaders. He contributed senerously to campaigns, and he settled in Chicago, prepared to spend the remainder of his life as a citizen of Illinois. It was at this time that he realized his sorie discounts.

Administration, I will flop to help the cotton grower.

When we see an advance in the price of all farm products ranging from 25 to 125 per cent, and my flopping from one attitude to another will help that farmer, I will try to be the first man to flop.

When we see furnaces blazing, forges glowing, looms weaving: when we hear shuttles cit king and spindles humming; when brawn and brain each firds fair recompense, whether in factory or in field, I will, as a man who aims to be loyal to his fellow, his country and his creator, try my level beat to maintain that condition, call me what you will.

Last fall, asking after a man in your city who was once my warm political friend, and whom I also trusted was my personal friend. I was informed that he made more money in 1890 than he had ever made in any previous year of his life. Was it hard for me to flop to help him and others to many such years of golden barvest?

A Democratic friend of mine in your county, a large manufacturer of lumber, told me, much less than a year ago, that he was bothered to get enough good lumbermen togo into the woods at \$2.50 per day, where a few years ago thay could be had for from \$1.25 to \$1.50 per day. And he further told me that for many years there had not been much of a margin or profit for lumbermen, but if present prices could continue for two years he would never need to struggle for another dollar in all his life. Is it strange that I should dop for the benefit of those men?

When wages have increased from 10 to 30 per cent, in nearly all industries; when in 1890 we gaid \$50,000,000 more to wage earners of the deck myself. Let me have it and I will cash the local manufacturer of limber to all the deck myself. Let me have it and I will cash the realized has and liked an effort to persuade him to reform. Young tuthert had gene too for, howeves to change him to the persent beat one that the realized has an effort to persuade him to reform. Young tuthert had gene too for, how the realized has an effort to persuade him to reform. You

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seed to stringele for another dollar in all his life. Is it strange that I should flop for the life benefit of those men?

When wares have increased from 10 to 30 the life of the seed of

forger, but society soon forgets biographies he last chapters are receptly gilded. When t forg r is released it will be recaled, perhaus, that William Cuthbert belongs to one of the first families of Illinois, and that his father was one a wealther man.